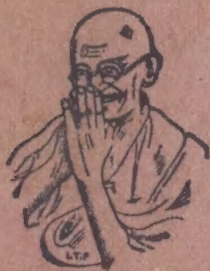


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गोपसवत्सराज -

The reason for Vasavadatta's sorrow is not at all  
sufficiently weighty. The king is not satisfied in the  
beginning remarking न किं शान्ति कुलवर्तिव खेदहेतुः,  
but when कौस्तुभकीका remarks that Vasavadatta's father  
had written to say 'यथा जाते, न त्वं यथा ह्यैर्मनु, तैः जमानुः  
समर्पिता इति अनुदिवसं रुदन्ती जगती तव मां रोदयति'  
इति। एतच्च श्रुत्वा भर्तृदारिका तथा पर्यो कुलहृदया यथा  
सममप्यस्माभिः पर्यवस्थाप्यते - The king is satisfied about  
the cause of Vasavadatta's grief.

He is very passionately fond of his husband when he hears  
from the hunters <sup>(who have free access even into अश्वपुर)</sup> that a boar आकलकोल has been  
tracked out, orders the कौमुदीमहोत्सव even to be  
abruptly stopped, and is prepared to start even at about  
3 AM - याममन्त्रशेषायां रजमासितोऽस्माभिर्जनवत्स.

He says to the queen सः कर्तव्यमि महोत्सवम्

The विदूषक says - एतदात्माः पुत्रैः अलीनामलीकं  
इतस्मिन्करः इतस्मिन्कर इति आचक्ष्य निस्सुवर्णं कृतं  
राजकुलम् smacks of imitating Kālidāsa's विदूषक in



अवटः = well.

Sākuntala II Act. This अंतर्गृह in मायराज has been  
(II.17) quoted by Jalhana in his सूक्तिमुक्तावली (12th cent)  
Perhaps the earliest to quote him is Kuntaka of the  
Vakrekhya-jinta. Bhaja, Abhinavagupta, and even  
Vandana - इत्थामिती भयम्

The disciple of Yāgyavalkya speaks Prākṛit-why?

Here also Yāgyavalkya refers to Vāsavadattā's father  
महासेन as in Bhāṣa's dramas where even his wife and son  
refer to him only by that name. Kālidāsa himself in

interpolated stanzas of the Meghadūta, refers to him as प्रद्योत

He is also referred to as प्रद्योत in verse 6 just before the

pure passage starting with कश्चित् मे महासेन

Yāgyavalkya's सगते (युतं तेनैव केशवहारकेण भित्तो

makes us suspect that it must have been Yāgyavalkya's

servant disguised as a servant of Pradyota that brings

letter and that he himself might have been privy to

the king is spoken of as possessing a servant who

never stops crying ह्रीं ह्रीं after the queen is

supposed to be burnt



'When Udayana realises that Vāṣavadatta is dead', he  
gets a letter from his friend and that adds to his Conscience-  
ness of his guilt. He cannot remain

या निदयेनोदयेनेन देवीवतः खलेनापहृता एतेन ।

नस्यपि सा मूढमतेः प्रसङ्गं दैवेन संप्रत्यपहृत्य नीता ।

almost echoing Bhāṣa's Udayana in Śvapna Praveśane  
किं वक्ष्यतीति हृदयं परिशुद्धितं मे कामामयापहृता न वराशिता  
भागेमैश्वर्यैर्महदकासमहोपघातः पुत्रः पितुर्जनितरोष इवोत्पिभीतः

Udayana is egged on to life with the hope of the  
fulfilment of a prediction by a 'Bhāṣavān' siddha  
that he would get back his wife after he marries  
another lady of equal beauty or quality. देवीसमानं  
कन्यां विवाह्यापि (कालवदन्ता) प्राप्स्यते .

Sāṅkhyāyami reminds us of the work of Kāman-  
daki though not with the latter's skillfulness.  
The way in which Padmāvatī tries to strangle  
herself with a cloth is reminiscent of Malavikā  
achieving similarly in Kapāṇanda in II Act. The  
Vidūṣaka in both cases makes the hero realise  
his fault and urges the hero to save the heroine.



अहो तेनैव निरनु को दो नैव अभ्युपपन्नमि is clearly  
indicative of the imitation.

The Kanichuki in an interesting verse compares the  
union of the 'नायक' वत्सराज with the तपस्वी पद्मावती  
करतल कलितारुमा लयोः समुद्रि तसाध्वल वद्वे सम्पयोः  
कृतराजिरजयानिर्वेशयोः अपर इवैश्वरयोः समागमः ॥

When the Kanichuki makes the proposal to  
Vatsaraja, ~~vidyasa~~ the latter does not reply, but  
looks at his Vidusaka who suggests that the  
marriage should not or rather cannot take  
place in a तपोवन. In the Nājanande when  
Mihavasu makes the proposal to Jimutevatana  
the latter gives a disappointing reply in the beginning  
but the Vidusaka comments thereon saying that  
Jimute won't do anything of his own accord,  
he would wholeheartedly consent if it came as an  
order from his father and so intimates that  
Mihavasu must apply for permission for  
marriage to Jimute from the father.



देवीस्वीकृतमानसस्य निश्चितं स्वप्नायमानस्य मे - V. 24 is

an explicit reference to Dhṛṣṇā's *Swapna*. The other lines in the verse are तद्देवत्रग्रहणादियं सुवदना यथाकथं न व्यथाम इत्यं यन्त्रणयो कथं कथमपि क्षीणा निदा जाग्रतो दासिन्योपहृत्य सा प्रियतमा स्वप्नेऽपि नासदिति ॥

The king's lament is heartbreaking किं ज्ञाता न मया तव मुगमनं कर्तुं समुत्साहिताः । बद्धाः किं न जटो न वी प्रातिरु भ्रान्तं वने निर्जने । त्वत्सम्प्राप्तिविलोभितेन पुनरप्युद्धं न पापेन किं किं हृत्ता कुपितो यदयं न वलस्त्वं मे ददासि प्रिये ॥

A dream ending with weeping is considered auspicious - रुद्धितवसानं स्वप्नं प्रशंसन्ति विमृशकाः

The armies of Darsake and Dapala and Dilake (sons of Maharsena and brother of Vasavadatta) both attack Kausambi and capture the enemy Aruni. Both the armies under the direct leadership of the women of the queens fight bravely. When the news is revealed, the Vidurake proposes that they all go to Kausambi to congratulate the victors. Though Vidurake now realises that the ministers must have plotted all along to bring about this result by pretending that



anulops had forebode about this success to prevent him  
from going to Prayaga. It says at the end of the Dae  
शभिः प्रतारयद्भिः नीता मम या न गोचरं दृष्टेः। क्वयामि तामवदं  
कामफलं तीर्थमासाद्य ५

Vasavadatta in the beginning of the tract decide on suicide  
but is <sup>being</sup> dissuaded by Yamyantharajanya. Sankhyajanya is de-  
a hermit comes and informs them that Udayana is  
disappointed that the prediction of the astrologer being  
is about to commit suicide. He has already started  
towards the Triveni after having bathed in all the holy  
waters and giving dakshinas to Brahmins. Poor Va-  
datta is forced to consent to save Udayana's life. Yamy-  
Shanjanya sends word through his lady hermit to  
that Udayana must be somehow prevented from going  
Triveni, the pyre should not be prepared for him. Vas-  
datta instructs Yamyantharajanya to prepare a pyre  
for her and the servant that is asked to do so happens  
to be Rumanant's servant, Vinikata who already knows  
the plan and whips it to Yamyantharajanya. Yamyan-  
rajanya tells her to wait till the pyre is prepared.



Vasavadatta hears a loud cry and sees Udayane being followed by  
Vasantaka, <sup>Padmarava</sup> coming up. The Vidusaka bids him to see Padma-  
vati, but Udayane's decision to end his life persists. At that  
time Kanchanamala rushes in to prevent Vasavadatta's  
suicide. Vasantaka when ordered to prepare the pyre by  
Udayane plainly refuses to do so and Udayane helplessly  
sees the pyre burning a few steps further up and  
rushes to the spot and goes round the fire. Vasavadatta  
cannot recognise him in the beginning as her eyes are  
blinded by smoke and Yagandharayane recognises  
the King and feels happy in his heart. Vasavadatta asks  
Yagandharayane to prevent the 'stranger' from using  
their fire and Yagandharayane does so saying - my  
sister unable to bear her husband's grief is preparing  
to die here, so may you <sup>please</sup> abandon this fire. The King is  
surprised and denies. Vasantaka ~~now~~ comes up and  
asks him if he recognises the Brahmin and when the  
King draws him closely, he recognises his minister Yagan-  
dharayane. The King embraces him joyfully. Padmarava  
now comes up and recognises her "dear friend" and embraces



her. Vāsavadattā known to Padmāvatī as her 'dear friend' <sup>Padmāvatī</sup> asks what is this all about? Padmāvatī confesses that her husband is about to commit suicide since he has been deceived by <sup>his</sup> ministers. Vāsavadattā now realises that her husband's decision to commit suicide is all an act of herself. Udayana is at first unable to recognise Gangādhara who in trying to exculpate himself shows his dattā to Udayana. The latter in a passion asks where she and the Vidūṣake point her out to him. Now Padmāvatī realises that her 'dear friend' was Vāsavadattā and falls at her feet. The latter in her nobility raises her up and embraces her. Udayana is at first unwilling to believe he cannot have so much good fortune all at a sudden and is made to laugh when the Vidūṣake embraces Kāncāmaṇale savior to her - Udayana & Vāsavadattā both feel abashed and do not approach either way, so let us first embrace each other. At the request of Padmāvatī: Gangādhara, Vāsavadattā is forced to approach her lord and Udayana greets her with tears in his eyes saying यथा तत्र धृत प्राणं निःशेषं निरपत्रयं । अतं यो ह मृतवर्षिण्या दृष्ट्वा नु गृह्णामा



The drama thus ends happily with human vanity ending.

At the end Swamiji the editor summarises the story.

कृते शत्रुजयाय मान्निवृषभे देव्या मृषा फोषणे

जातो वासवदत्तया विरहितो वैराग्यतस्तापसः

मध्ये तंत्रवशादुदुह्य विवशः पभावतीं भोग्या

नित्वारतिमकाप न स्वमहिषीं बल्यं धरो नन्दति ।

स्थगितरविरुजः in verse 3 I Act is borrowed from

Madhanda स्थगितरविरुजः श्यामतां कतरस्य । एते याताः

न लयः are the last verse.







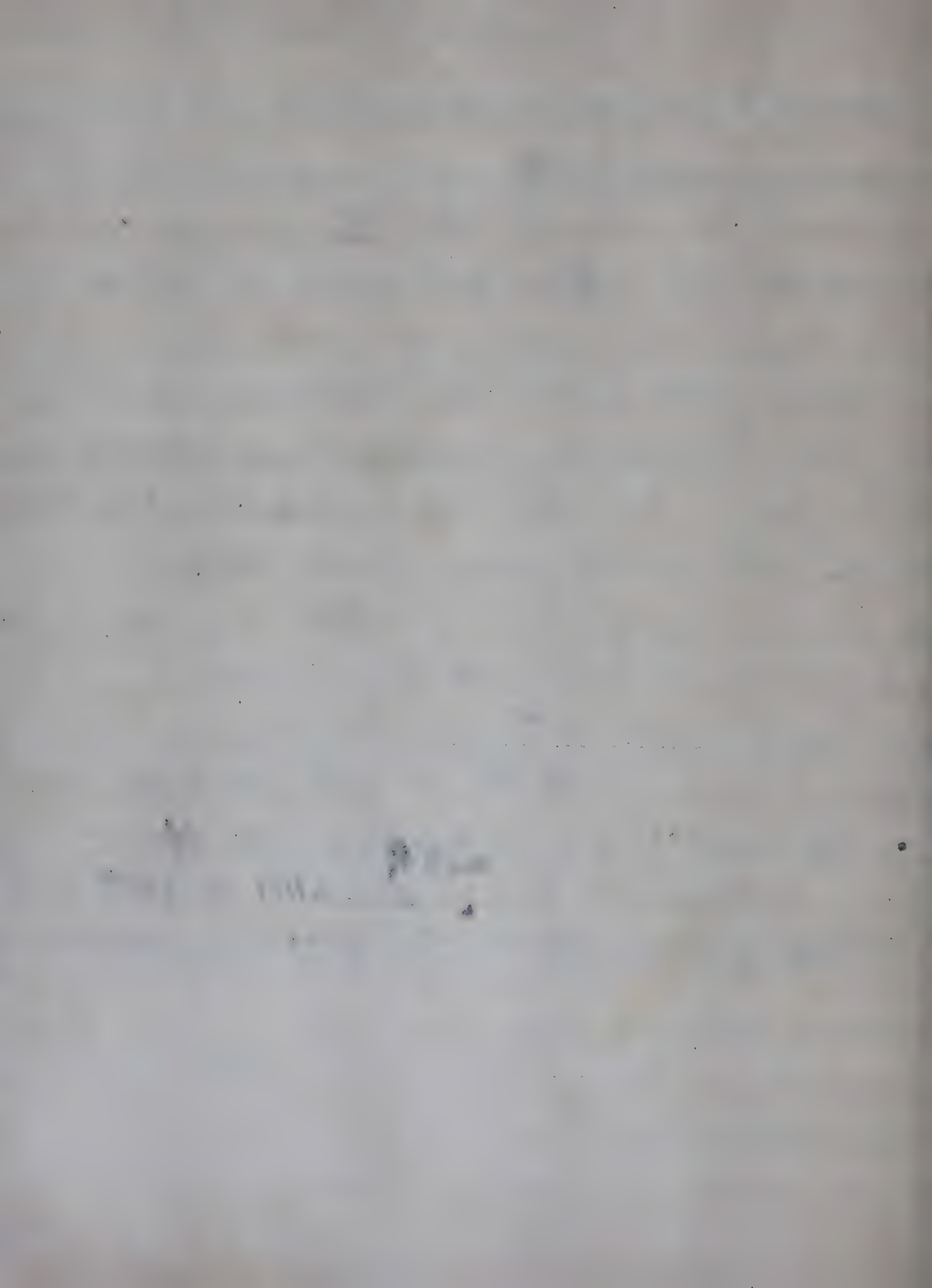
Krishna Bisharodi - Are Bhāsa's works genuine?

Arimaraka Verses found in Avantivandana Katha - the drama itself is clumsy. Pancharatra I & III are clumsy and artificial. Pratihna I & III on the one hand and II on the other hand seem to have different authors. Balacharita cannot show any unity of action except of having one hero throughout. Its merits are inferior to that of even the greatest dramas. The clumsy प्रियव्रत in Pancharatra resembles Harsha's Visakambhaka. The Pratihna in the latter half resembles Sakuntala. All the dramas have not the same Bharata style.

The Pratihna must come after Kālidāsa, Chāndragupta after Sudraka and Arimaraka after Bāṇin.

In the Siva temple at Tiruvanchikulam, the ancient Chera capital, there is a statue dedicated to Bhadraka Panikarman, the last Chera king and it is being worshipped even today. Kannur Mathasara II-15 - <sup>अप. ५. १</sup> इति नरमिव अन्धमसी कुमारे अविमर्शकं कुंरंगिव । अहंति कीर्तिमसीयं रज्ज्वां कल्याणवर्णमस्य ॥







Both Bhāsa and Kālidāsa do not use the word हास्ति in the sense of गणपति. Both of them do not seem to refer to him as a Lord Śiva at all.

Bhāsa uses the word हास्ति in the sense of पति: etc in Pratyāgā in I<sup>III</sup> and IV - the word वारण is also used. दण्डवारणप्रतिश्रुति आग्नेयसिद्धिद्वाराणां by the verses in III Act. IV set is the name of Vinayak's elephant + नरसिंह is another elephant - हास्तिगजानां सगाजनां सहस्रांश्च योषां च दृष्ट्वो हेतोमतेरेव गृह्य वला. कुतूहलं नो गेन्द्र दन्तमुखलाहृतमग्न्यलाहृ: अष्टायुधोऽपि न विवृतपदो भियातः IV 4. यौगंधराय ७5 up in Verse 10 गजस्याचोरणायुक्तो जवो भवति शोभया + Bhāsa's Arachaka uses हास्ति in 14. मंत्रित्वे वा येतो ह्येष लब्धजं गीतुं हास्तिना + यौगंधर's up in Verse 16 uses नाग + वारण - या या मल्लिकसार - वृक्षरजिता नागाश्चेता वचना - राज्ञो वारणां नेग्रहे परिचयात् वीणाश्चेता वचना etc. Verse 14 - न ह्यनारुह्य नागेन्द्रं वैजयंती निपात्यते.

There are references to elephants in अविमारक, especially the elephant in the dream - मम पादौ हास्तिना लब्धमात्रस्येव न तवैव पततः towards the end of the प्रवेशक at the beginning of Act II in the I act हास्तिन is used; the word वारण is also found in the हनुमान. प्रतिनिवृत्तः स वारणः + later the entering of a male हास्तिन



विपर्ययः मिथ्या व्यवसायः यथा सत्ये मज्जरिनि - न्यायसार

Dr Jatin Chandra's edition.



with a female. इति नीतिः संग्रह इमां गजशास्त्रं प्रकृत्य  
Arimāra in Act II. 1. The reference is to स्वमेव निजमुपलभ्य  
पुनर्विबोधे जातिभरः प्रथम जातिमेव स्मरामे <sup>इति</sup> इति ह्यन्यं यत्किंचिद् पुनरुक्तं  
The reference is to योगशास्त्रं by <sup>योगशास्त्रं</sup> योगशास्त्रं च योगशास्त्रं चिंत्यते  
seems to be to पतञ्जलिः.

There is a reference to इति च चारुदत्तः इति च अधिपतिः  
इति च.

In kālidāsa - इति च is referred to as कृतवासाः Mā. I. 1.

In Kumāra - गजजिनालम्बे दुकूल धारिणी.

In Vikram IX Purāṇa refers to elephant as गजः

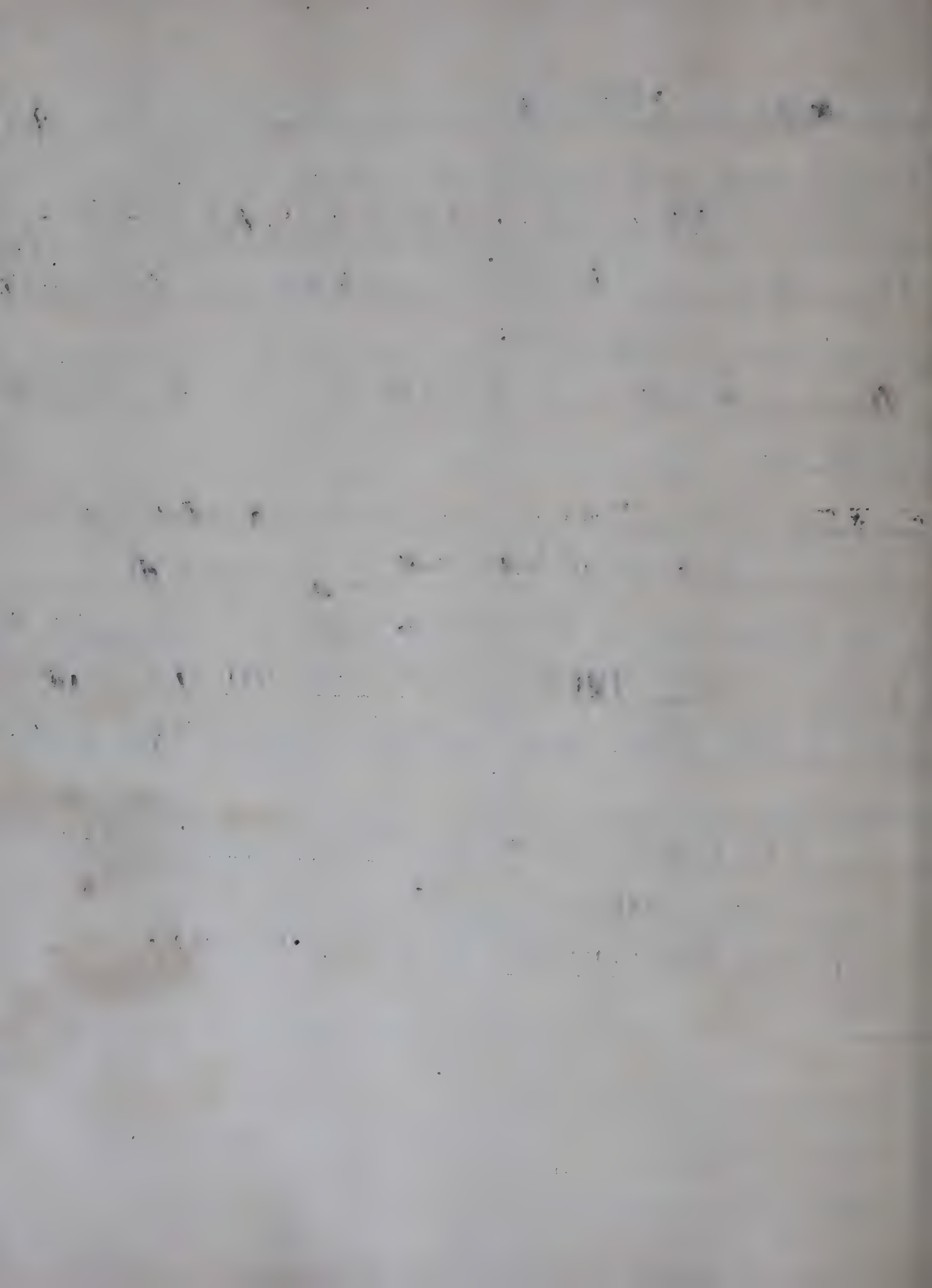
गजः - माताहुः पृथिवीभूतामाधेयं नागाधिराजो भवान्.

A female elephant is referred to as वीणा - यूथे त्वेयं  
वीणा.

In Śāk I. 1. 1. लोकप्रशामैततः स्कंधलोककंदः

... गजः स्यन्दनालोकभीतः & also in last act गज  
यथा गजे मेदि समसरूपे तस्मैनापक्रामति.



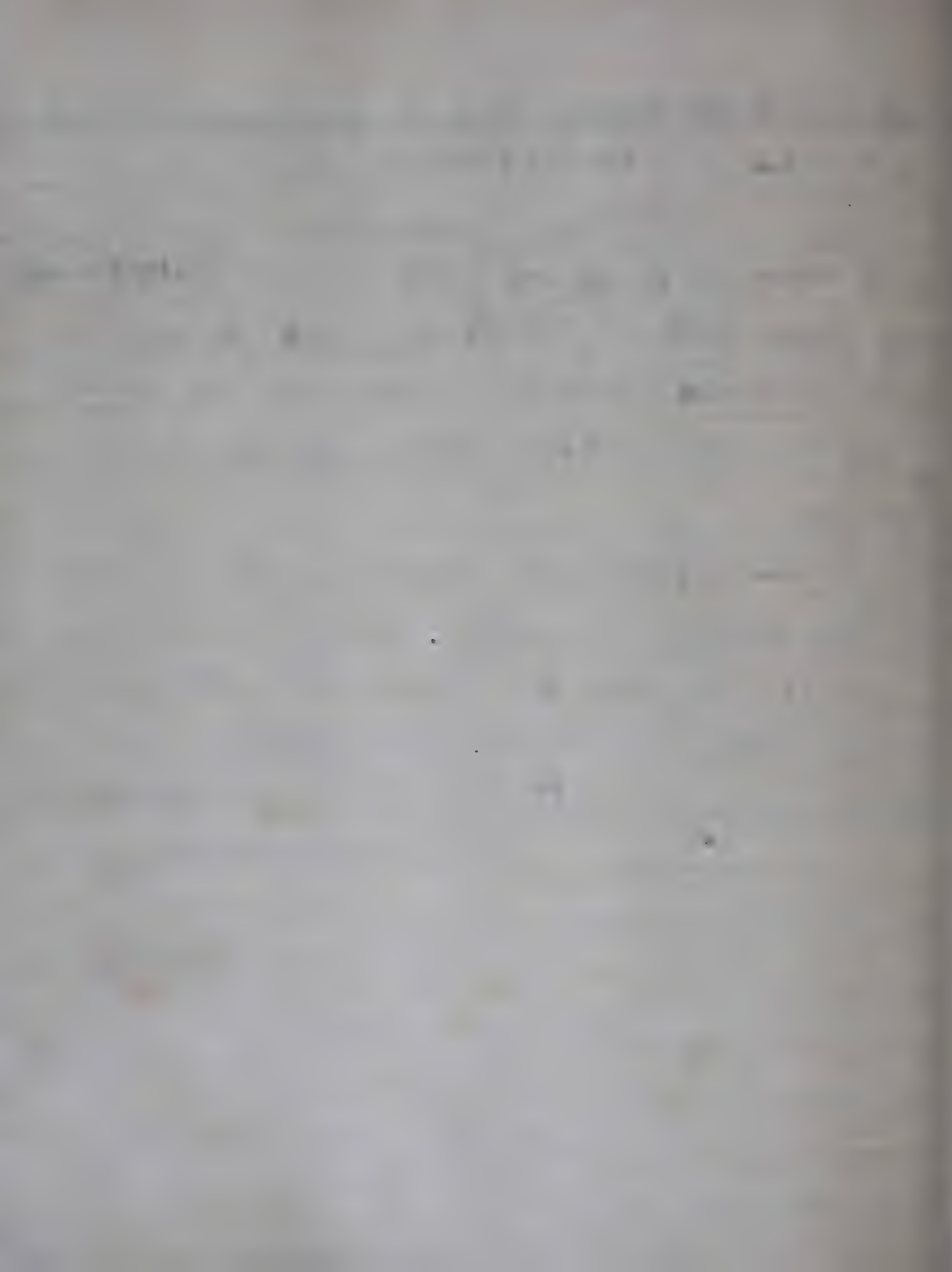




Pratima - Lucknow Museum Jain image inscription of Harishchandra  
 - Saka 7 year 48 = AD. 1269 Text Sanskritized in Devanagari  
 Chandar Sircar's Vol II p. 152 reads as follows: महाराजस्य हृषिकेश  
 च वत्सरे अष्टमवसरे हो वर्षमासे द्वितीये शार्ङ्गमानभादे दिवसे सप्तदशे  
 एतस्यां पूर्व्यां त्रिभौ कोट्टीये गणे ब्रह्मदासीये कुले पद्मनगरीय-  
 शाखायां धामपालस्य । शिष्यायाः धामश्रियः निर्वर्तनात् (अनुरोधान्)  
 वन्द्युकस्य वध्वाः शर्वत्रातपौत्र्याः यशायः दानं त्वमवस्य श्रीमा  
 प्रतिष्ठयिता -

The practice of specifying individuals with reference to their mother was widely prevalent in ancient India. It was due to the fact that one person sometimes had several wives which necessitated the specification of their offspring by a particular reference to the mother of whom they were born.







in a dream  
ambitious dreams. The sight of a tiger, results in increase of  
one's dharma; of a corpse prevents one's own death; of fruits leads  
to birth of children; of paces conduces to acquisition of wealth;  
if he dreams that a well-decorated lady battles him, he will acquire  
wealth; if he laughs in a dream he is united with relations; if he  
has intercourse with a woman he will have an excellent meal; if he  
sees worship of God he will be absolved from dreams; the sight of  
cunds leads to paddy, of wheat leads to acquisition of wealth, of  
barley to participation in a sacrifice, the getting of cunds leads  
to wealth, of shell to fame, of an earthen pot to prosperity in  
cattle, eating of shell to health, eating of cunds to fame, the sight  
of milking to happiness of himself as being long life,  
if a white serpent bites on right arm acquisition of wealth,  
eating of food or flesh of corpse leads to prosperity, sight of  
a hen or a Krouncha bird leads to a marriage with an excellent  
lady, sight of a burning fire, elephant, horse, lion, white bull,  
king, hen, peacock, sea, river, tank water, lamp, blood, hot  
sun, fire, Purusha & other gods, teacher, Brahmin Sadhus, etc.,  
lotus, white cloth, lightning, rain, ornaments, flowers, deities,  
girl or woman, parents, grains, harvest, Bhairava's bed, etc.



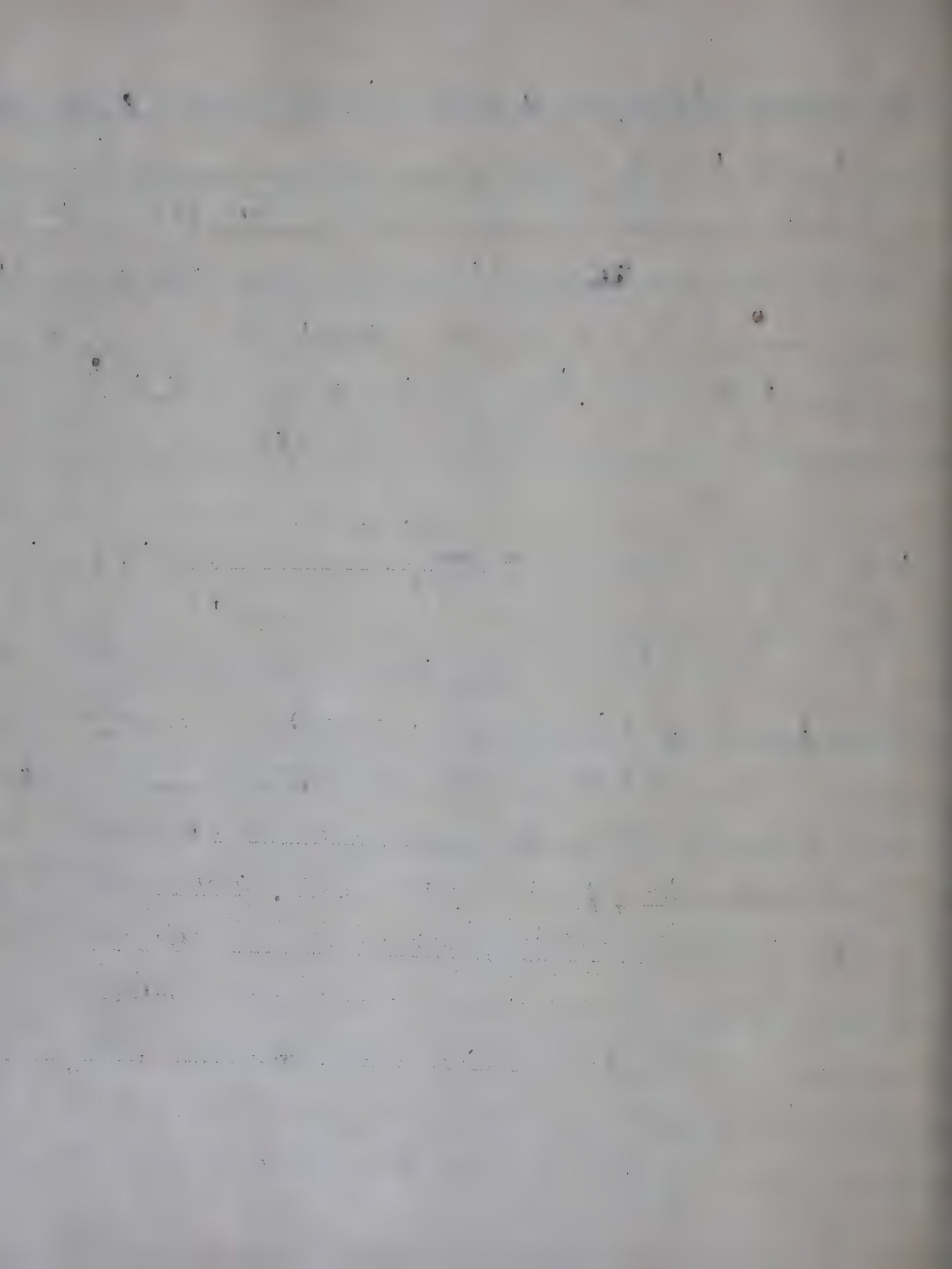
रविनाथस्य सप्त भासितं



will reach happiness. If he sees himself bound by a rope or chain  
he will gain wealth or have sons. Crying, dying and intercourse  
with a low caste woman will make him happy. At the end of the  
dream if he sees ~~the~~ vehicle he rides (like palanquin, cart),  
being burnt, he will have permanent riches; similarly if he  
wakes up after mounting an elephant, horse, bull, rather, monkey  
top of a mountain, a fruit laden tree, or a fig tree (as I, & too) he will  
acquire wealth.

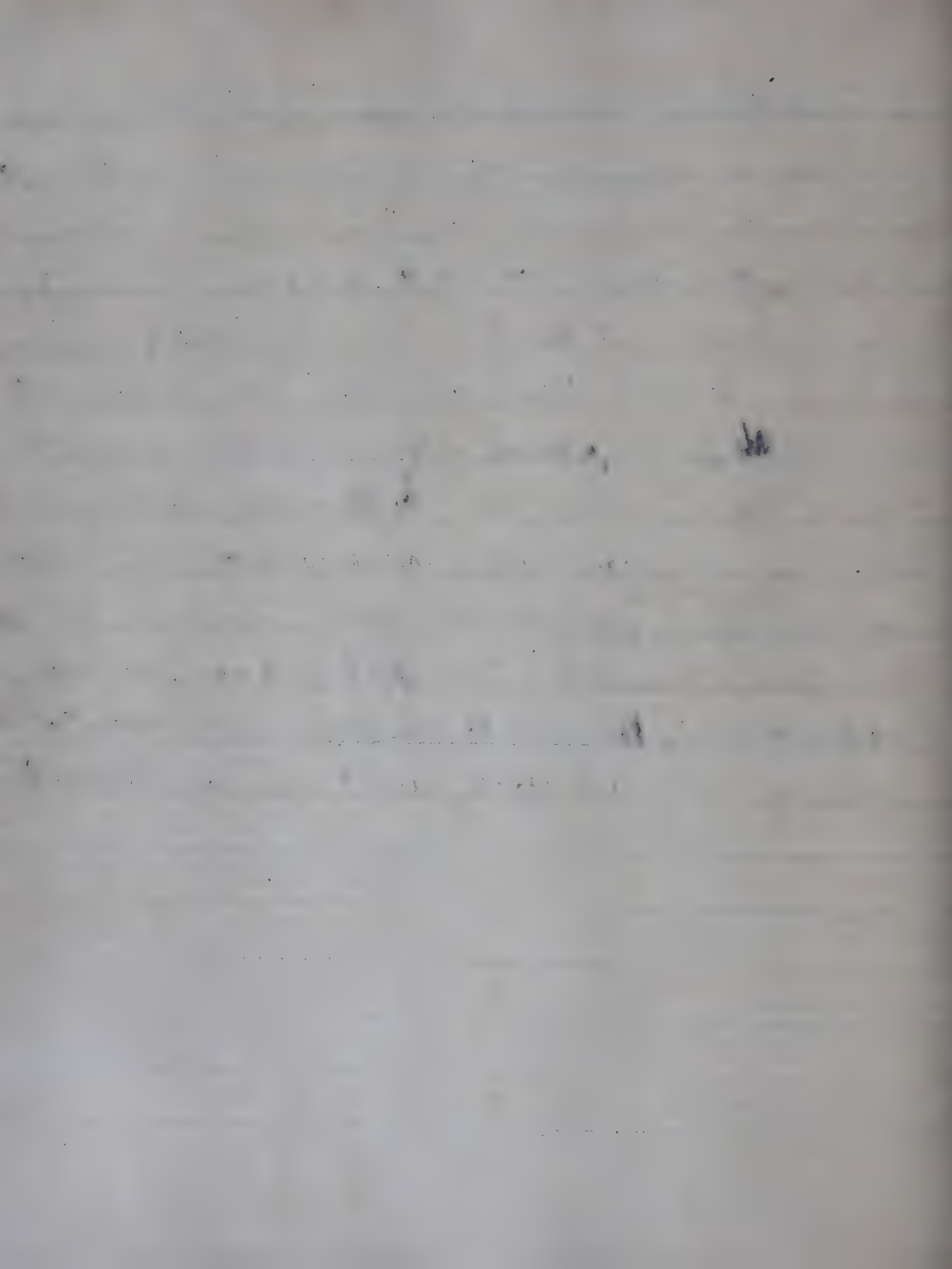
inauspicious dreams: if he <sup>person</sup> sees a ghost he will die; if he finds  
oil, BOO (oil cake) or iron also he perishes; if he crosses a river in  
a boat he will travel; if he takes an oil bath he will die; if he  
dines, he will have disease, if he sees fold, he will have poverty;  
if he travels in the sky, he will lose his position, if he hears songs  
he will have to borrow, if he quarrels, he will not succeed in the  
work undertaken, if he is downed, he will be pestered, if he sees bad  
people turning he will die, if he sees his own nose, hands & feet  
he will die, if he sees his nails, beard or moustache removed, he  
will have sorrow, if his head is shaved bald he will lose, if he  
quarrels with enemies, inauspicious; if he sees a temple in a place  
he will face quarrel, if somebody mocks at him also quarrel, if he





sees himself drowned in a well, he will have impending death, if he sees  
his own nose, ear cut he will lose wealth, if he wears red flowers, red  
colours or red clothes, he will be poor; if he sees houses collapsing it  
will be dangerous for his womenfolk. Hot water or medicine drunk  
or cowdung eaten will result in disease. The sight of pigs, foxes,  
dog, crow, ants, asses, camel, ants, wolves, bears, serpents, cats,  
monkeys, ~~buffaloes~~, a mad widow, a chandala, sanyasi, Bairagi,  
beggar, <sup>one</sup> deformed in limbs, mule, ~~butta~~ milk, red flower, ghost,  
saw, hammer, axe, bellows, smoke, & black clothes, he will have  
sorrow. <sup>climbing on</sup> Anthill, yagnastambha, patāśa, nimba tree, shebuffalo,  
hebuffalo, will make him lose. sporting, wearing red clothes, and  
waterdamming leads also to loss. At the end of a dream, if one  
wakes up seeing a buffalo, camel, ass, he will soon die.





From Coomaraswami. Indian & Indonesian Art  
p 42.

A description of a temple of post & thatch, with thatch walls, is given in the Satapatha Brahmana, but this was a building for the performance of sacrifices, not a temple in the later sense. Many precise & elaborate details are given regarding the building of altars, generally fire-altars; & it is noteworthy that the rules for the construction of these sacrificial altars, given in the Sutra-utthans make use of dynamic symmetry, of which no trace can be recognised at a later period.

In the Epics, Mahabharata, & Ramayana, Collectively good evidence for the 2<sup>nd</sup> Cen B.C. or earlier, the transitional from elemental to personal conception of the deities is completed, & at the same time images & temples are referred to fairly frequently & as a matter of course. (Quintus Curtius states that an image of 'Hercules' was carried in front of the army of Porus as he advanced against Alexander. This may have been an image of Sima or Jumbha.) The words used for image are देवता, प्रतिमा, मूर्ति, मूर्ति, देवताप्रतिमा & those who make or carry along





images are called दृवत. The हरिद, somewhat later, refers to stone images, but no stone image of दृवत is certainly older than the 18<sup>th</sup> cen B.C., the हरि or possibly earlier figures representing either human beings or yakas.

Images are mentioned about the same time in several other connections; thus Palampali, comments on Pannini, refers to the exhibition & sale of images of 'Suia, Skanda, Visakha etc'. (Skanda & Visakha appear in Huriske's lains also). The making about of images of bucolic deities is referred to in Apastamba, Grhya sutra 19.13 a work perhaps composed in the Andhra country. A niaga-bali is described Abvalayane, Grhya Parisista, 3.16; a five-headed snake of wood or clay is to be made & worshipped for a year. This is interesting evidence of the making of images in impermanent material; stone images of nasas of the Mathura school, are common in the Kos & Gupta periods.



12

page 47. Temples or shrines are referred to in the Epics  
as देवतामण्डल, देवगृह, देवागार, चैत्य. (It can hardly  
be doubted that there exists some connection between  
temples and trees). The general meaning of the word चैत्य  
(from चेत्य) is something built or literally piled up,  
the related derivative चित्य referring to the altar or fire-  
altar. Hence the usual application to funeral mounds,  
built in honour of heroes, teachers or prophets, of which  
the Buddhist & Jain Stupa is a familiar example. But  
the word applies to many other kind of sacred objects lying  
under the head of sanctuary or holystead. Sacred trees  
चैत्यवृक्ष (cf. Megha नीडारंभैः गृहं नीलेषु जाम्बुकुलजम्  
चैत्याः) are perhaps the most commonly mentioned in the  
Epics, where it is remarked that 'not even the leaf of  
a चैत्य may be destroyed, for charity is the root of  
देवता, मूर्ति, जाति, अस्तर, भूत, etc.' The word चैत्य  
(योग्य of most Buddhist Texts, the अस्तर of the  
Epics, but चैत्य of the Vedas, was  
certainly a sacred tree, haunted by a देवता, before the  
Bodhisattva took his seat beneath it on the way





the Great Enlightenment. Most of the  $\text{महामाया}$  so frequently referred to in Buddhist & Jain lit as having been the haunt ( $\text{शरण}$ ) of such and such yakṣas, may have been sacred trees; the commentators however seem to understand  $\text{samacharis}$  in the sense of buildings, & this may be correct in some cases; the existence of the early rings of well-known yakṣas,  $\text{दक्षिण}$  &  $\text{महामाया}$  etc must indeed some kind of shrine, & such a  $\text{देवकुल}$  is thought to have been traced in the  $\text{महामाया}$  mound at Mathurā.

Where in the *Samayama* III. 15.15 a  $\text{महामाया}$  is described as having railings  $\text{वैदेय}$ , terraces, covered stairs, & a high roof, it is clear that a temple is meant; and a  $\text{महामाया}$  or  $\text{महामाया}$  must always be a shrine or temple when it is 'erected' & finally when images are mentioned the horn of the trident being, high as heaven & spotless on seeing which the mortal knows that he has reached the city of Iva must refer to the horn of a temple (mahāratna II. 88.8); the word recall the later 'Golden Horn' of Bīkar Thām which was once





Bodhi tree temple, visible from afar.

Thus it is clear from the literature that both temples & images must already have existed certainly in the 2<sup>nd</sup> century B.C. & perhaps earlier. Remains of 2 or 3 Brahminical and several Buddhist temples have been traced; an inscription at  $\text{शिवगिरी}$  (=  $\text{शिवगिरि}$ ) near Chitor in temp of 350-250 B.C. refers to a temple of  $\text{शिवगिरि शिवगिरि देव}$  which was doubtless a wooden building & part of the stone enclosing wall, 9 ft in height, has been unearthed; another inscription of the same period refers to a Vaishnavite temple at Besnagar where in the 2<sup>nd</sup> cen Heliodora dedicated his Garuda & Gajapati stambha & two railings, one a solid morticed slab wall, have been traced. The temple at Mat, near Mathura, mentioned in 2 inscriptions as a  $\text{देवगिरि}$ , <sup>(Phane also calls a temple  $\text{देवगिरि}$ )</sup> seems from the occurrence of the portrait statue of Kanishka & other royal figures, to have been the royal chapel of the Kushana Kings; excavations have revealed a large rectangular plinth & some traces of a circular structure.





same

Page 185. Cambodia: Mythology & cult remained Indian in all essentials, though not without special local developments. Hinduism at first predominates, later on with an increasing mixture of Tāntrik <sup>Mahāyāna</sup> Buddhism; but specific dedications are to be found in all regions, & almost all the deities of the Hindu & Mahāyāna pantheons are represented. Two cults must be specially referred to; the first the deification of royal ancestors; identified with death with the deity of their allegiance, under corresponding posthumous names, their images, in the outward form of these same deities, were set up by their descendants in memorial temples. The same custom existed in Java, of the portrait of King Erlangga as Visnu. In India, royal images were indeed often set up in temples, but so far we know always in human form; that temples were sometimes specially erected for this purpose is indicated in Bhāṣa's Pratikā where the scene is laid in a temple of royal images in Ayodhyā. In Cambodia it is mainly in connection with temples of this ancestor-cult that the older type





of brick tower survives in the classical period of the  
Pulastis group near Arikar. Still more abstract is  
the other cult that of the Devanaja or King god  
founded by Jayavarmann<sup>(802-850)</sup> at Mahendraparvata and  
served by the great Brahmin Sivakavaya, the king's  
chaplain, & his descendants for many generations.  
The King god, always represented by a lingam, did not  
appertain to any particular king, but embodied the  
divinizing essence incarnate in every king and essential  
to the welfare of the kingdom. The famous inscription  
Sdok Kak Thom (1042) states that the Devanaja  
was first set up & the cult initiated by Jayavarmann  
expressly to the end that Cambodian independence  
of Java (Privijaya) should be secured.

Coomaraswami further on at p. 190 mentions  
the bag in which at Ruluvos, not far from Indra-  
varman's 2 foundations, Jayavarmann erected the  
Lolei temple, consisting of four brick towers with stone  
downspouts; the inscriptions show that these towers  
were dedicated to  $\text{Pitṛa + tṛīṇāṃ}$ ,  $\text{Śiva + Kṛṣṇa}$  &  $\text{Vishṇu}$ .

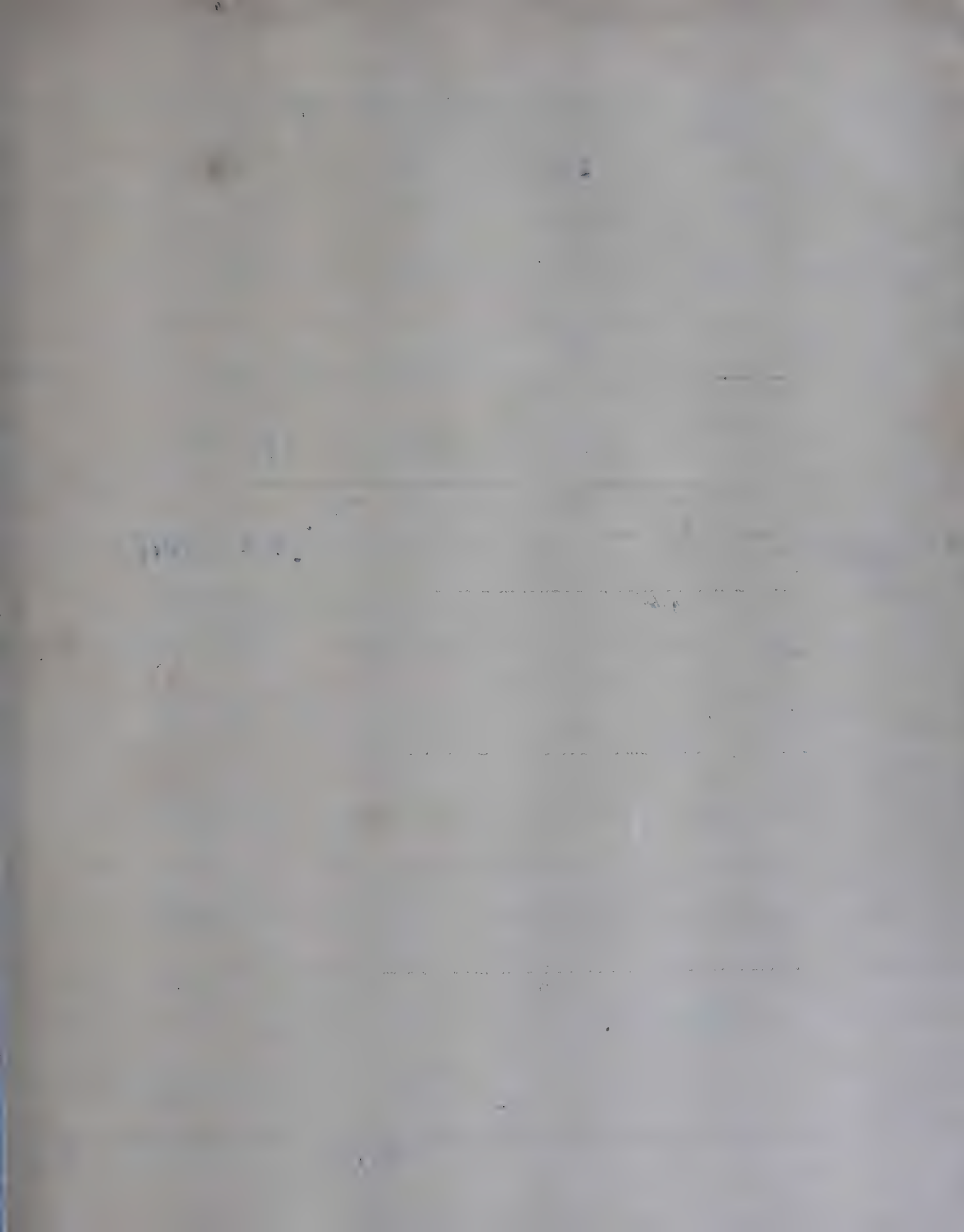




well-being of his parents & grandparents; whose images, indistinguishable from those of the deities, doubtless once occupied the shrines. compare the dedication of an early Kucina image of Buddha set up at Sthāpiti by 2 brothers with special regard to the welfare of their parents (Sāhmi 4: & Milinda Panha IV. 8-29 S. B. E. XXXVI. p. 151) Dedication of images 'for the welfare of departed relatives' are mentioned in the Milinda Panha. The famous Buddha Aṣṭa was dedicated for the happiness of the donor's parents & of all creatures. Dedications were frequently made - ātmaparāhitaṃ for the benefit of oneself & others.



well. But of his parent's friend, whose name, which  
- provide from those of the Seik, brother once occupied  
the chairs. contain the dedication of an early Chinese  
more of the set up at 1811 by 2 books can  
special regard to the welfare of their parents (Schn. 4:  
a Milne's Bank IV. 8. 29. 5. B. E. XXXVI. p. 151) which  
not necessary of things, for the welfare of children  
relatives' are mentioned in the Milne's Bank. No  
found. And the AFS is dedicated for the welfare of  
the donor's parent & all others. Dedication were  
usually made - *Shinshu* form usually  
usually.







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at the opening scene of the play is certainly the poet's intention. And so is the extremely dramatic interlude at the beginning of Act II where 3119 personified as a 31375 with his retinue of 31375 maidens clad in black are hovering about Kamsa in his bed chamber. This scene which hardly has any parallel in the dramatic literature of India would prove Balachandra to be the work of some good dramatist. But for that very reason I cannot believe that the same poet is also responsible for such inferior productions as some of the one-act plays mentioned above. It is so different in style & language that it is difficult to believe that these plays which have merits of their own can have had one & the same author.

Thus we see that these 3 dramas have much in common but also show great differences. When we come to examine them in detail. The solution of this problem would be comparatively simple if we could follow the Bishandis who would name them Kerala, Natana Chakra. I have already stated in my paper





plain & clear that it might be recommended as a first  
reading to very beginners in Sanskrit. It certainly represents  
a type of drama which is quite different from all the  
other plays in this series. Doubtless it is a religious play,  
devoted to Vishnu-worship, reminding us of the medieval  
mysteries of Europe. At the same time, it is a perfect stage  
play, in which the wonderful deeds of the big Krishna are  
either reported in short, vivid dialogues, or actually  
represented at the stage, with such scenes which according  
the rules of Nāṭyaśāstra should never be acted in an  
open scene, such as fight with the bull-demon *asura*  
in Act III & the killing of wrestlers Chandra & Musaka  
& of Kamsa himself in Act V. The *śloka* & *stotra*  
find here most perfect expression. Between the  
miracles which are well-known from Purāṇas and  
Itihāsamse, there are some miraculous incidents  
invented by the author, or taken over from popular  
tradition such as we find embodied in a late  
work as the Rāmāyaṇa with which our play agrees  
in a few cases. But the introduction of the





that he was engaged in a commendable operation (Act II. p. 32). At any rate, these are features which do not seem to come from the pen of an old author. The style also is sometimes very artificial, Act I. 8. when अलसते हत is used with the double meaning of fresh butter & love of the child or Act I. V. 10 where it is described how 5 snakes frightened by the fire, we come from the holes of an anthill, not as the five senses issue at once from the body of a person who has just died.

Like most of the plays, the Pancha also has many merits as a stage play. The appearance of the Pandavas in disguise as Viata's cowboys is occasion to many an effective scene. The happy invention of the poet is the capture of Hrishim by Bhima which leads to a very dramatic scene between father & son.

A complete home in fact is the Balacharita. The piece is distinguished from all the other plays by the most simple language. The language is so





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work as the *Ramāyaṇa* with which one play, agrees  
in a few cases. But the introduction of Nāṭyaśāstra





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Like most of the plays, the Pancha also has many merits as a stage play. The appearance of the Pandavas in disguise as Viata's courtiers occasioned many an effective scene. The happy invention of the poet is the capture of Bhishma by Bhima which lead to a very dramatic scene between father & son.

A complete drama in 5 act is the Belachanita. The piece is distinguished from all the other plays by the most simple language. The language is so





The *Uttaravakya* is not so sketchy as *Shatrukache*, but it is still possible that it is only a fragment, one act taken from a larger *Maharata* drama.

One complete *Maharata* is the *Panchanatra* wherein *Kirita Parva* is dramatised in 3 Acts. The Epic story has been much condensed, but the author has also taken great liberties with it, without improving it in any way. The mildness & forgiveness of Yudhishtira is too much exaggerated to say the least, when *Kirita*, not knowing that he is speaking to Yudhishtira himself, says that he would not forgive the sons of *Dhritarashtra* — Yudhishtira would otherwise upon Yudhishtira's extremely delighted, declares the cause of tears on the ground, the loss of the kingdom, the insult of *Draupadi*, our having to live in disguise, today all that is commendable, since my mildness is recognised (Act II. 10). *Uttara* is not much of a hero in the *Maharata* either, but it is funny, when in one play the prince in the middle of the battle occupies himself with writing down the deeds of the warriors in a book, & *Kirita* on hearing of it finds this





motives. It seems to be only invented for the spectacular  
purpose of bringing out the grotesque figure of the giant  
on the stage more or less as a buffoon. The message  
of Krishna which he brings in the final verse is ~~अर्थहीन~~  
is quite out of place. Surely we cannot credit the author  
of the 35 with the composition of this patch work.

The ~~अर्थहीन~~ also is no more than a mediocre spectacle  
piece for pure Utter worshippers. The ways in which Krishna  
appears as the messenger of God and at every moment  
thinks himself to be the great God, maybe very edifying  
& even amusing for worshippers, but certainly is not  
artistic. I doubt if a good Sanskrit poet would use  
~~सर्वशक्तिः~~ Verse 9, or a compound line ~~अर्थात् अर्थहीन~~ in the  
sense of ~~अर्थात् अर्थहीन~~ or indulge in such  
poor quibble as ~~अर्थहीन~~ - Verse 12

An original invention of the author is the picture  
in which Duryodhana alone appears holding conversation  
with persons not appearing on the stage, as in a ~~दृश्य~~,  
& his description of a painting in which Duryodhana's  
treatment has been depicted.





of the prologue figures of Shato, halfman-half demon, the noble contest between the 5 members of the Brahmin family, as to who is to sacrifice his other life, the middle one being finally decided upon to be handed over to the fiend, the latter calling the middle one whereupon Bhime makes his appearance which leads to the fight between the father & son with an ample show of magic power, on both sides & finally the meeting of Hiridimba & the happy end - all these are moments of great stage effects. But it is much simpler than *Dr. Faustus* & it seems difficult to ascribe the 2 plays to one author.

The out-of-focus makes the impression of patchwork. The first part of the one act play is concerned with the tragic death of young Ahimangya, which is relatively a herald, & raises forebodings in old King Shatananda who foresees that Ahimangya's death will be the beginning of the entire destruction of his whole family. So this pathetic part is tacked on the fable of Shato's message which is found in *Mbh* but is by no means a happy invention of the author - it is entirely an -





Not of illustrating the features of Porokhanna. For the  
the story of the Mithy, how Karna expresses himself  
in a manner of a warrior with which he was born, became  
known as a Porokhanna and yet he was not  
III. 310; has been dramatized & incidentally Karna tells us  
that he was cursed by Janakaditya a great king, his  
son as a Porokhanna (Mithy III. 2). In order to make Karna  
the still more as a pious man, he does not demand the  
reporting upon from Indra (as in Mithy III. 310) but he only  
says it is a duty, not as the first of the gods, his  
divine bidding.

A pious Porokhanna play is also H. 111. The play  
is one of the best of the five. one act plays. Though based on the  
idea of the Mithy I 107. 110. of the first Ratha of the Porokhanna  
only, the whole has been freely invented by the author. The  
plot is that the son of the Ratha who has been severely  
wounded is ordered to keep her a human being for his benefit.  
In order to fulfill the command, he comes upon the  
Porokhanna family, consisting father, mother & three  
whom he needs must capture. The first description





in this case a red oxide, while the other is a  
and not much more than sketches of local products.  
The type of the 5th is the highly developed type, with  
compounds not only in the body but also in the  
more of the same, than of the same of the heavy  
the 6th is more frequently used than any of  
the other plates. Among the 66 there are only 12 plates, the  
or less in antiferrous metal, of which 21 are  $\frac{1}{2}$  inch  
and with the plates, in which there are 76 plates  
and 155 plates, the 6th has 33 plates and 51,  $\frac{1}{2}$  inch  
and 23 plates and 56,  $\frac{1}{2}$  inch with 22 plates and 56  
the plates with 87 plates and 103 plates. of the  
more differs when we find only 6 plates among 28 plates  
which are distributed to 6 plates and 6 plates.  
of plates and 2 plates and 2 plates,  $\frac{1}{2}$  inch.

But apart from the plates, there is nothing in  
the plates which can be compared with the 5th  
in plates, or in the plates, or in the plates of the plates.  
the plates of the plates is more interesting figure than that  
of one on display which seems to have no other purpose





strongly felt, an art conveying distinctly of heart. (Hany  
- it will be difficult to find in Sanskrit literature another  
one in which pathetic sentiment has found a more  
beautiful expression. At any rate, it will be difficult  
to find in Sanskrit literature another drama in which <sup>pathetic</sup> ~~pathetic~~  
sentiment has found a more beautiful expression than  
in the Shakuntala. This gives me the impression that it is only  
a detached intermediate act of some drama but not  
by no means a necessary consequence. To this may  
be added that there are any one of the ~~other~~ <sup>other</sup> plays  
which give the impression of a poetical work that is complete  
in itself. I agree with Macdonald when he says that  
the dramatic power with which the poet has constructed his  
is paralleled in any one of the best modern dramas.  
Though it is <sup>in</sup> the act the prologue is longer  
than in the other plays with the Shakuntala in which  
HE is described (the drama is unique in the history of  
Sanskrit literature in India and the next line is the  
beginning of the drama described by 3 Brahmins and  
a Vedic description of the battle field & Chulphit, the

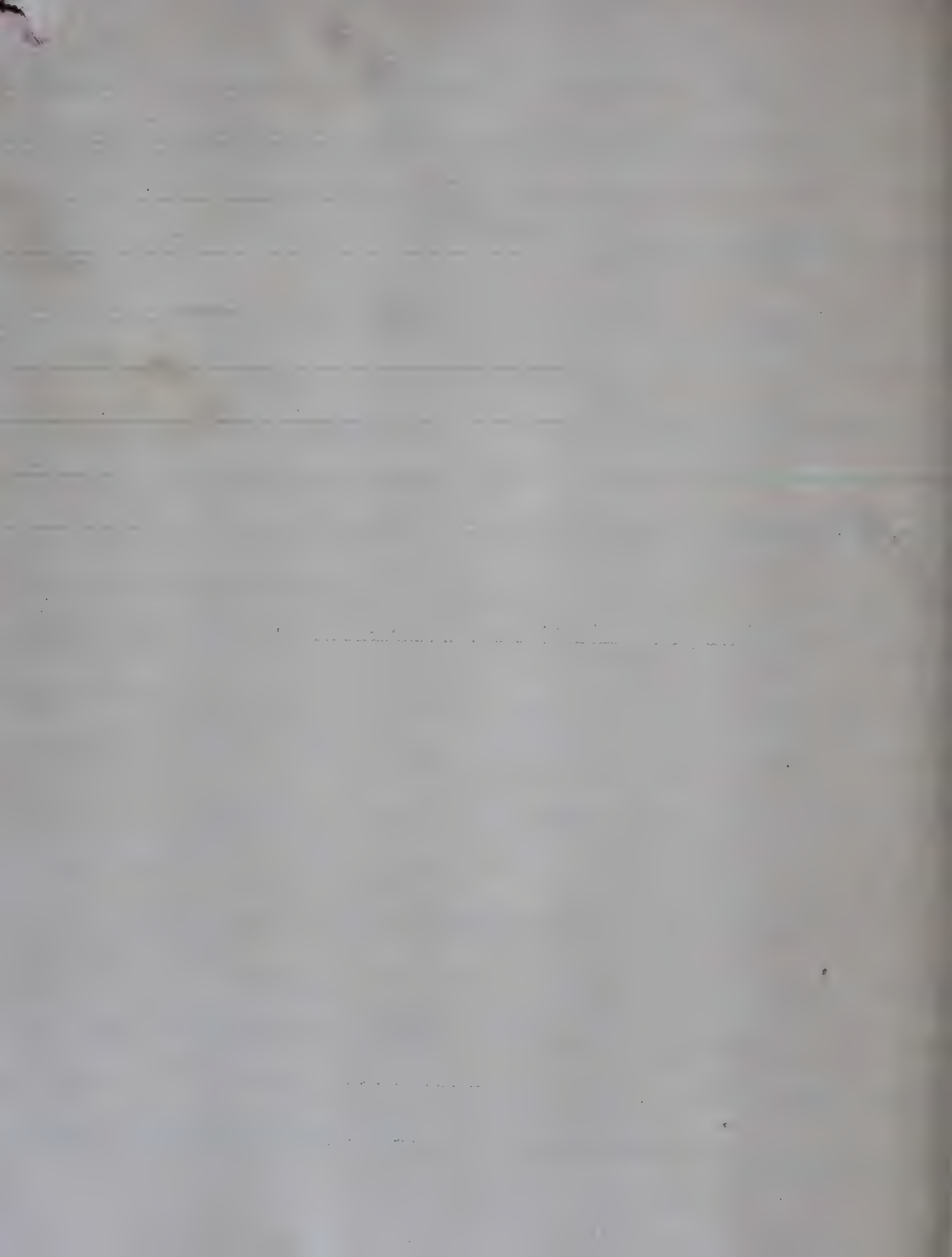




That 356 is a tragedy viewed from Aristotle's point or that of Hegel. Weller has shown in a lecture that this is not the case, as from the Hindu outlook the play has not a tragic, but a happy end, for 356 goes to heaven satisfied at having fulfilled his warrior's duty, and having received death as a gift, as it were, from God. Keith goes on to say that Duryo is not the hero of the piece, but is the depiction of the deplorable fate of an enemy of Sri Krishna. & that therefore its conclusion is happy, not tragic for the worshipper of Krishna. Meernworth would see in the three pieces Duke Vakya, Duke Prato & 356 a tragic trilogy or a tragedy of pride, with Duryo as the central figure. I cannot accept this because the other pieces are so different from & so inferior to 356 in style & diction, that could not ascribe them to one author.

If Unchange is not a tragedy in the Western technical sense of the term, it certainly comes very near to it. Acc. to the terminology of the Nyayashastra, we might best describe it as already famous. It is done as an ~~356~~ ~~356~~ ~~356~~ in which ~~356~~ is said to be the abiding sentiment. 'Isolated Act' - why ~~356~~ & not ~~356~~? Could it not be meant for





known. In the *Śhānti* (p. 52) & in the *Madhucchāstra* (II. v. 68) *Śhānti* is also referred to as *Śhānti*. Both in *Madhucchāstra* Verse 42, & in *Pancha* II. Verse 55, Bhīma says that his 2 arms his weapons.

I may add that all Mithanaka dramas show an intimate knowledge of the whole of the Epic, not only of the episodes which happen to be treated in them. At the same time, their author or authors take the greatest liberty with the stories as handed down in the Epic, freely changing them & inventing new incidents.

So much for the main points which the dramas have in common. Yet when we come to examine the individual plays separately with regard to their style, metrics, like arguments, & general character, we are so surprised to find differences which make it very doubtful, that even the Mithanaka dramas are works of one & the same author.

Let us compare the five old act plays, *Madhucchāstra*, *Duta-prakṛtikāśa*, *Dutakāśa*, *Karṇa*, & *Śhānti*. What a diff. betw. *Śhānti* & the other 4 plays! There has been some discussion in the question whether *Śhānti* is not a tragedy & not. Dr Sukthankar has said that it is not a tragedy, but a drama intermediate an act of some drama. But there is no





have come about by the rule of good).

The Mahavata plays have also this in common that they all show their close connection with the epic by the great number of verses leaving only very little occasion for prose dialogue or much Prakrit is used only very sparingly in them. In the *Antyavata*, no Prakrit at all occurs, & no women in the scene. In the other one-act dramas of the ladies, in the *Antyavata* the ladies, *Antyavata* also speak a few Prakrit sentences. In the *Karnataka*, curiously enough, the god Indra in the disguise of the beggar Brahmin speaks Prakrit. In the *Pancha* of the cowherds at the beginning of Act I speaks Prakrit. In the same act *Brhannala* greets *Krishna* in Prakrit with *जेडु महे*. The king bids him to give an account of the battle, *Brhannala* begins with *जेडु महे* when the king says *इति तं कर्म, संस्कृतमभिधीयते* after which *Brhannala* speaks Sanskrit. The *Balacharita* is quite different: prose dialogue occupies much space & a great deal of Prakrit is spoken.

The *Antyavata* & *Balacharita* have the scene in common where *Garuda* & the weapons of *Krishna* are personified and appear on the stage in a similar manner. The *Antyavata* has its origin from *Brhannala* but called *Antyavata* of the *Pancha*





in to redeem <sup>with</sup> my own blood that ya Brahmin! The whole of the  
carnation is intended to show that the wish of Brahmin must  
always be fulfilled. In the Balachandra again the Chamberlain  
Act II protests that he has never told a lie, whereupon King Ram  
names him: 'May, when the untrue word of a Brahmin told to  
me.' All these plays are full of devotion to Krishna-Narayana, and  
there is there any doubt left about Krishna being absolutely identical  
with the Great God. Unfortunately Balachandra are not but  
religious, devotional plays for pious Krishna worshippers. But  
even in the Arundhanga, which centres round the heroic death  
of Bhargava and in which Krishna plays the noble part of the  
instigator of Bhime's dishonest fight, he is yet no other than  
great God Krishna & Bhargava himself except Bhime's deadly  
declaring that Krishna himself had entered into Bhime's war  
to hunt him to death. (In the Moksha Krishna tells Arjuna  
that Bhime will not be able to conquer Bhargava in the  
world's fight, whereupon Arjuna strikes his own thigh with  
a five Bhime the right for dishonestly smothering Bhargava's  
might. The poet evidently made this allusion, in order to  
make Bhargava's cruel death still more to appear as

Trivandrum ११४° is not identical with the drama known to ११४°. He  
note the significant fact that the prologues of both the dramas contain  
same elements & are in part similarly worded, which shows that  
known to ११४° probably the Bhāra drama, though the author is not  
here opened like ours with the entry of ११४° or probably of ११४°  
is given in the original legend of the Bhāra drama followed by that of Pa  
accompanied by her retinue. Sāgara never once mentions the  
the authors of the works he lays under contribution, so it is no matter  
surprise that he does not name Bhāra. The opponent of the  
theory can only urge that ११४° is such a from a 3rd ११४°, a very  
convincing answer. Sukthankar thinks there is not much doubt that  
various citations in the different Sanskrit works, given as  
have been extracted from any one source i.e. Bhāra's work or to be  
precise, from one or the other version or recensions of the play in  
the particular historian happened to be familiar.



Wintarnitgon Bhase o Mharak Krishna plays.  
Agreements.

The Pancharata starts with the description of a Vastu  
fire which is not mentioned in the Mbh & is clearly only  
invented by the author in order to describe the progress of a  
grand Brahminical ceremony; here we find such sentences as  
'The sacred fire suffers not the common fire beside it as a twice  
born man should not have a lady by his side.' Principles whose  
wealth into the lap of Brahmins, a king should leave his crown  
to his son. Someone worse than his king inferior to some king than  
out a Brahmin, we are born of a warrior's family. In Act II, p.  
Abhimanyu refuses to fight King Virata but bows as one to one  
Brahmin Bhagavan. In Madhyama also Ghatot says 'I know always  
& everywhere indeed are Brahmins most worthy of honour on earth.  
In the prologue of Madhyama, the Kuruwaras overhear the talk behind  
the scene. At II.1.100 says, 'No doubt it is a Brahmin, as he says so; thus  
showing his knowledge of the facts. In the same play (after II.40) Bhishma  
pretending to mention his life for that of the Young Brahmin says  
'No doubt, it is a Brahmin as he says so; thus showing his knowledge  
of the facts. In the same play after V.60 Bhishma pretending to sacri-  
fice his life for that of the Young Brahmin says 'I am born of a  
warrior family, most worthy of honour is a Brahmin.' )



The name रात्रिकोशिका is expressly quoted as Bhāratī; though  
 found in the printed text, it can be inserted easily in Itā.  
 Levi supposes that रात्र is to be distinguished from the ग्राम  
 play of the same name. But in Thoms J. R. 1925 seems  
 to be a relative unfamiliarity <sup>of the public</sup> with the Nāṭyadharma &  
 written with the play in its authorship. <sup>But</sup> रात्र of the Maṇḍ is  
 printed from रात्रिकोशिका too. Hence's opinion is for the  
Pranapati lehi being that रात्र must be abbreviated to  
रा & trama rauchan, say in the रात्र. Levi confesses his  
 to accept this argument saying that it signifies the spring  
 of love of a lady at first sight, & so it can be in the रात्र.  
 But Sukthankar confesses his inability to follow Levi &  
 he claims to recognize the most invocations & unequivocal  
 ment of Pranapati as a clear indication of the Pranapati.  
 The Commentator is distinguishing his रात्र from the  
Nāṭyadharma itself. We believe that this रात्र can be inserted  
 the Pranapati Pran, inadvertently omitted by Pranapati.

Nāṭyadharma - Rātrakośī - This treatise - Rātrakośī  
 been cited by a number of late Commentators & authors, Rā  
trakośī in his रात्रिकोशिका, रात्र on रात्र, &

in विक्रं, काश्मीरि जगद्गुरु in his संगीतसर्वस्व etc.

सागर ने दिन also cites over 115 संस्कृत dramas, of which 40 are wholly unknown. Levi's notice of this book contains 2 citations from it to test; one of them is from अतदन्त. Levi points out that सागर knows मृ चक्रेति कथं (separately). From अतदन्त the phrase is सुकृद्भुजगता सति अदित्याभिमुखं स्थितः। कथं प्रत्यनिमित्तं मे वायसे ज्ञानपण्डितः (Is the last verse जीर्णपण्डितः 2.) This stanza does not occur in Mr. Ccha. But the identical sentiments & many of the phrases occur, with slight variations in the 5th act of Mr. Cch, the ideas being spread out over 2 stanzas, one अतदन्त + one हुरिणी. Levi's remarks are: once again the Mr. Cch gives me the impression of being a diluted edition. Sukthankar's view also concurs, that अतदन्त is a fragment, & that the 1st 4 acts of this drama are the original on which Mr. Cch is based, or at any rate they have preserved much of the original on which Mr. Cch is based.

The other citation is from the prologue of the रत्नम्. The extract in the Ratnakosa does not tally with the prologue of the Triv. drama. In सागर's citation, the सूत्रधार announces the author of the रत्नम् as is the case for instance in Sakuntala. In the anonymous drama, सूत्रधार on the other hand makes simply an observation of a general character, without any reference to Yajñanitha. Levi ∴ draws the incontestable conclusion that



act are अक्षर्योक्तं, पेटादुक्तं, पूतदुक्तं, शेफालिकांक्तं, स्वप्नोक्तं,  
चित्रफलकांक्तं. 20 वाक्यनिरुक्तं. one of the act is named मल्लोक्तं.  
The names not known. 22 श्रीकृष्णचरितम्. 23 उत्तमोदवीसवर्णम्.  
24 शाकुन्तलम्.

Dhananjaya + तपतीसंवरण are the productions of the immediate  
predecessor of the last of the Panini's. They were written by  
Kerala prince for the Kerala stage.



The *Natyashastra*, according to Levi is divided into 4 sections -  
- नाटकनिर्णय, प्रकरणाद्येकादशसंस्कृतनिर्णय, वृत्तिसंभवभित्तय-  
विचार, सर्वरूपकसाधारणनिर्णय. Hemachandra & Anandacharya  
the end of the 12th Cen. AD, his wife's famous Jain polymath  
Hemachandra, wrote this work. They mention as भस्मिपुत्र,  
भोदवीभुदय, राधाविभुदय, सुधाककरा, मल्लिकामकरंद प्रकरण, &  
वैजयान्तिका. Anandacharya ascribes to this Hemachandra as  
विलस लघुविकास etc. सत्यहरिश्चंद्र also ascribed him. He  
is supposed to have composed 100 works. He might have done so to  
emulate his father. This *Natyashastra* <sup>आकृतिक</sup> शरीरचरित, मालतीमहा  
मालविकाग्निमित्र, मृच्छकटिक, मुद्रा, नागा, रत्ना, स्वप्न, ओवराम,  
वेणी, विक्र, कीरचरित, & some less celebrated works like भर्तृहरिसूत्र,  
धृतिराम, कृत्वाचरण, पाण्डुवातंद etc; it cites 21 plays without  
writing names: भोजवराहचरितस्वामिन, अनेगसेनाहरिचरित  
- श्रीरत्नवासवकुमार - वादिकासंज्ञितक, निरालयसुखचितक  
अमाल्यशंकुक, देवीचंद्रगुप्त ७ विशाखदत्त, हयग्रीवचंद्र, कुल्लेरा,  
मौमुदीमित्रानंद, मल्लिकामकरंद, मनेवभावसरान ७ भीमभट्ट,  
मायापुष्पक, पार्श्वचितय, प्रतिभानिरुद्ध ७ वसुनाग, ७ भीमदेव,  
प्रयोगभुदय, पुष्पवर्तिक, राधाविप्रलंभ, ७ भोजक, सुधाककरा  
वासवदत्तानुदाहर, विलेविकसित, & विक्रमदुर्गेचन.





Kerala Nāṭaka Chakra by K R P. Shash. in R A S T. Bom (1925)

According to the tradition of the Chākyaṃ, the number of acts in which they can train themselves is 72, including one Act drama and Prakāsana. Except a few they have all been identified as 1. Subhadra - Bhāṇayaga 2. Tātati Samvāna 3. Nāgānāṇḍa 4. Mahānāṭake. (Different acts are not provided with precise names as far as I know. 5. Bhāṇavāṇḍa 6. Mātṭāṇḍa 7. Kāhyāṇasāṇḍa 8. Mādhyamāṇḍa 9. Kāṇḍa 10. Dūtāṇḍa 11. Kāṇḍa 12. Kāṇḍa 13. Panchaṇḍa - Its 2 acts are named वेदुंक + भीष्मदूतक; the name of the 3rd act not known to me. 14. अविमर्श. The names of the 5 acts have been named - आनेदुंक, दूतक, अभिसरियोक, पर्वक, मादनेदुंक. 15. अभिषेकनाटक - 15 acts are पर्वशाळक, शर्वणरोक, मायासीतोक, जटायुवधोक, अशोकवनिंक, अंगुलीयक. 16. अभिषेकनाटक - 15 acts are वलिबधोक, गोरपुख, मायाशिरसोक - 15 other acts are not known. 17. प्रतिमानाटक - 15 acts are named - विच्छिन्नभिषेकंक, विक्रयंक, प्रतिमोक, अटव्यंक, शवणंक, भरतोक, अभिषेकंक. 18. प्रतिज्ञायौगंधरायण. 15 acts are मंत्रांक, महाप्रेतोक, भरतोक, आरुहोक. 19. स्वप्नवासवदत्त - 15







सुबेधुर्नाटकस्यपि लक्षणं प्राहु पंथः । पूर्णं नैव प्रज्ञातं न भास्वरं ललितं तथा  
समग्रमिति विज्ञेयं नाटके पंथ जातयः । पूर्णस्य नाटकस्यास्य मुखाद्याः पंथ संधयः  
उदाहरणमेतस्य कृत्वा वज्रमुच्यते । प्रज्ञातरसभूषिष्ठं प्रज्ञातं नम नाटकम्  
न्यासे न्याससमुद्भेदे वीजेक्ति वीजदर्शनं । ततो नुद्विष्टसंहारः प्रज्ञातं पंथ संधयः  
सात्वतीवृत्तिरत्र स्यादिति द्रष्टुमिच्छन्तीति । स्वप्नवसवदत्ताव्य उदाहरणमत्र तु ॥  
आश्लेष्य भूपासयसना देवी मागधिकाकरे । न्यस्ता यतस्ततो न्यासे मुखसंधिर्यं भवेत्  
न्यासस्य न प्रतिमुखं समुद्भेद उदाहृतः । पञ्चावत्यामुखं वीक्ष्य विशेषक विभूषितम्  
जीवत्यावंतिके तेतत्ज्ञातं भूमिभुजायथा । उत्कण्ठितेन सोद्वेगं वीजेक्ति नमकीर्तनम्  
एहि वासव दत्ते कक वासीत्यादि दृश्यते । सहावस्थितयोरैकप्राप्त्यान्यस्य गवेषणम्  
दर्शनस्य दर्शनत्वेन तस्य द्वाजदर्शनम् । चिरप्रसुप्तो मे कामः वीणया प्रतिबोधितः  
तां तु देवीं न पश्यामि यस्याः घोषवती प्रिया । किंते भूयः प्रियं कुर्यामिति वामप्रमोषे  
तमनुद्विष्टसंहारमिच्छाहुर्भस्तादयः । मातावायकसिद्धिं गृह्णाति सास्त्राः परिरक्षयः ।  
मन्त्रावशिष्टसंहारे भास्वरे पंथ संधयः । एकस्मिन्नायके ख्याते तत्साम्यप्रतापवान्  
यदि स्यात्प्रतिपक्षश्च सामासिकेति प्रकीर्तिता । यथा हि चंद्रगुप्तस्य न (चंद्रनः) प्रीतिपूरुषः ॥  
नायकं उरुपिते वृत्तिर्हि ना परिपांथित । एषा नायकसिद्धिः स्यात्कारीयेनैव शवणः ।  
अर्थस्यांगैर्विमर्दादिदर्शनं कृत्वा निरिष्यते । कपिभिर्वर्धिमुत्तीर्य लंकावेष्टनमेव तत् ॥  
परिरक्ष्येत्त मोहदिनायकस्य रिपोर्वैलम् । स नागपाशबंधादी रामरुद्धमण्योरिव ॥  
मन्त्रावशिष्टसंहारसंधारेकं तु नाटके । शत्रुबन्दीकृतस्त्रीणां तस्य शत्रोर्वैलम् ॥



# ROUTINE OF LESSONS

School or College \_\_\_\_\_

Name of the days of the week	A. M.				P. M.			
Monday								
Tuesday								
Wednesday								
Thursday								
Friday								

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